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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Representatives:

Leon S. Stone
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N.S.W., Australia.

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TORONTO 2, CANADA

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THEY SHALL ARISE!



THE death of hundreds of little children, at New London, Texas, was a tragedy which was felt by all civilized people who were aware of what had happened.

It is difficult for us to fathom the reason for such a modern Slaughter of the Innocents.

And yet, in Ethiopia, in Spain, little children, the mothers and fathers of children, and those young men and women who have just passed the children's classification are also being slaughtered; the children, non-combatants, innocent of any Leftist or Rightist, Loyalist or Rebel inspirations, or politics, save as these ideas have been drilled into their young heads.

These Ethiopian children, these Spanish children are made of flesh and blood, the same mechanical nerve structure as our children are made of, and perhaps even more sensitive to emotional reactions than we are, because of climatic and geographical environment, and inheritance which thickens the blood for more emotionally intense impulses and reactions.

Nice people have felt sorry for the children of Ethiopia and of Spain, nice people still feel sorry for the sufferings of these little ones upon whom the devastation and plagues of War have been visited.

Nice people feel sorry, must feel sorry, let us hope, for the children of Germany and of Italy who are brought up in an atmosphere which looks upon War as inevitable and Conquest as a Quest of Honour.

It is bad enough when we grown-ups act like demons, but to teach our children from infancy to be and grow up into little devils, this idea is savage, and is appalling.

Any of it all is, that we still keep before
A "Suffer little children to come unto
such is the Kingdom of Heaven".

Has it occurred to you, and to you, who weep as we read, "Grief-stricken fathers and mothers of this great oil-producing countryside today buried most of the 400 children killed Thursday when the London Consolidated School was blown to dust by an explosion — Scenes at the services were pitiful beyond description. Mothers, wasted with weeping, collapsed as the coffins were received by the graves. Surviving children sobbed as brothers and sisters vanished from their sight", that mothers and fathers are daily collapsing in Spain and Ethiopia at the sight of their dead?

If you have any imagination, picture a bombardment over a city, planes overhead dropping gas and incendiary bombs, and then multiply this slaughter of the Innocents at Texas a hundredfold, and you may realize what those who are bent on War have in store for us; and what we have in store for them in retaliation.

Picture what happened in Ethiopia during the Reprisal attack recently. We thought that Naziism was savage, we find that Fascism breeds savagery, also. We should pray daily, and thank God for the Governments which we on the American Continent, which we of the British Empire, and those countries which still have Constitutional Government, enjoy.

If, as has been said, the Motion Picture is the greatest instrument for human changes in the world today, it can be made a Bloodless Warrior for the Preservation of the God Idea and Ideal, and for the Brotherhood of Man and Nations; and despite certain attacks, despite many shortcomings which Motion Pictures may have, The Digest contends, that through the many good pictures it is presenting, it is the greatest civilizer, the greatest conservator of Customs, Traditions and Ethics in the world today. No platform, or pulpit can make millions of people enjoy Simple Virtues, as Motion Pictures do, and are doing.

(Continued on Page 10)

RAW



RAY LEWIS

PRESENTS

THE Souvenir Coronation Digest will be worth keeping and saving. We are preparing its pages now. We promise you that it will surpass any previous efforts which we have made in the presentation of Special Numbers. All paid subscribers of the Canadian Moving Picture Digest will receive a copy of the Souvenir Coronation Digest free, the price will be \$1.00 a copy.

The Souvenir Coronation Digest will contain many surprises. Be sure that you arrange for your copy. Let me repeat, all paid subscribers to the Digest, on record as of April 30th, 1937, will receive a copy of the Souvenir Coronation Digest free. The subscription to the Digest is \$5.00 a year, or \$2.50 for a period of six months; the yearly subscription covers fifty-two copies of the Digest published weekly, plus all Special Numbers. Get your subscription in and save money; subscribe to Canada's leading Trade paper, which grew up with the Canadian Moving Picture Industry, in fact with the Motion Picture Industry, covering close to a quarter of a century of Motion Picture Service.

The Digest has always served with no personal axe to grind, no purpose of exploitation, or profiteering, service always to the Industry as a whole, for it is only in UNITED effort, that any concrete or valuable result is obtained. For instance, how far would any group have got with the Performing Right difficulties if Motion Picture Interests in Canada were not united in their battle for Their Rights?

How far would Motion Picture Interests get if they were divided on the question of Amusement taxation? It will not tax the memory of exhibitors to recall the Rallies concerning picture taxation and which secured the cooperation of all Exhibitor interests here in Canada, and without which unity of purpose nothing would have been accomplished.

WHILE it is quite true, that the Independents have had a tough battle to remain in business profitably, it is also quite true that most of the old-timers, who are still alive, are still running their shows, in improved theatres, or in new theatres in Canada, and many new Independents have been added to their list. It is equally true, that in all other business enterprise, involving the small trader, or merchant, that these small traders have gradually been forced out of business by chain stores, by Unemployment, the latter which limited the purchasing power of the masses, etc., etc. In comparison, the Independents of our business have been, and are better off than other merchants.

If we compare the standard of living of our Independent Exhibitors with the Independent shop-keeper, or manufacturer, the length of their business career, we will be forced to concede, that no business offers a better living, or greater possibilities for staying in business, or growing in business, than Motion Pictures.

Any exhibitor realizes, that being a showman does not mean that you buy a can of film, and have your operator run it off, that you get the janitor to sweep out the auditorium, and such other necessary services. Exhibitors know that they can make a better living in Motion Pictures, than they can make in any other business into which they may go; and incidentally, there are no age-limit barriers connected with being an Exhibitor.

TODAY, the Exhibitor has not as much need to worry about the selection of pictures, as he has had in the past, since Variety is the keynote of picture production; and producers have learned that successful picture-making must be directed toward the making of pictures for masses, and for world-markets.

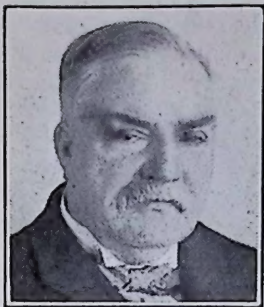
The Exhibitor's greatest worry, in zoned territories, is to get product, but since this business of ours is not foolproof, nor different from any other business which is obliged to contend with special agencies for special product, from dresses to beauty-creams, the Showman manages to get pictures and to stay in business.

Just go over the list of old-timers, Independents, in territories where the big circuits and their affiliations operate, and see how many of these Exhibitors are still in business, and doing nicely, thank you.

No one put a silver spoon in the mouth of the Digest, in fact, on many an occasion, it got a kick in the bloomers from the Big Fellows, not overlooking what the Little Fellows, whom it fought to keep in business, handed it, also, by way of emphasis! But here we are, The Digest and its Editor, still Canada's leading Film Trade Paper, and growing in circulation and service; still talking good-sense to Big Circuits and Independents, and still Wary of any Independent Bull we hear directed toward making trouble within the Industry.

(Continued on Page 5)

Conklin In Winnipeg



J. J. Conklin

have every element of entertainment packed into it."

Mr. Egan is correct. There is much to entertain in this tale of the pretty gypsy maid who married an Irish Lord and whose great-granddaughter owned the horse which gives its name to the film. There's young romance in it, scenes of the English Derby — actual one — a great horse race and many exciting events against a background of Irish and English scenery all pictured in natural color.

* * *

ARRIVING in Vancouver, B.C., from Australia, March 17, and on her way to Hollywood, Miss Margaret Dare, Australian film actress, was an arrival here on the Aorangi and entertained in this city by admirers.

Miss Dare stated it had been her first big part in pictures. She had been selected for the part, she said, from eighty applicants. The leading man was Victor Jory, while the cast was mainly comprised of Australian players. The picture, "Rangle River", was the first major production done in Australia by a foreign company. The young screen artist was born in England and went to Australia when a small child and grew up there. It is her first visit to America and, although she has not signed a contract as yet, she expects to go to work in the cinema capital as a result of her portrayal of the leading feminine role in the Australian-made picture.

* * *

"FREE Dinnerware to Ladies". How some husbands have grown to hate that sign as grumblingly they leave their easy chairs and are dragged off to the movies by their bargain-hunting wives. Today their cause was championed by 22 Winnipeg theatre operators who appeared before the law amendments committee of the Manitoba legislature March 12, to protest against this practice of giving away china and glassware with the price of admission. They asked that the Amusements Act be amended to make the practice illegal.

The delegation's case was presented by S. Hart Green, K.C., who described how the practice first began in a small way with trifling novelties, and how competition forced theatre owners to offer more and more expensive gifts until the stage was reached where the premiums often were worth as much as the price of admission.

Practically all the theatre owners were thoroughly sick of the whole thing, Mr. Green said. Even those who had started it were ready to admit the idea ill-conceived. The practice could be discontinued by mutual agreement, but there were one or two theatre owners hanging back, and it was felt that the safest way was to have it stopped by law.

As an easy way of keeping families supplied with dishes it might have some merit, Mr. Green added, but

"NEVER have I heard so many favorable comments passed by out-going patrons as have been voiced on 'Wings in the Morning' said Pete Egan, manager of the Palace Theatre in Calgary, to interviewers, March 13. 'I was more than pleased at being able to extend the engagement of 'Wings of the Morning' for another three days to give everyone an opportunity to see a film which seems to

it was doing the theatres more harm than good, and it was unfair competition to merchants. Some theatres were carrying on a merchandising business that was almost as large as the entertainment business for which they were licensed.

Hon. W. J. Major, chairman of the committee, said that no provision had been made for this change in the bill of amendments to the Amusement Act, but offered to consider it if the committee assented. It was agreed that the bill stand in committee until delegations for and against Mr. Green's suggestion could be heard.

* * *

RAY PRESENTS

(Continued from Page 4)

WHILE we are reminiscent, let us make an inventory of the Independents within the Industry, here in Canada, let us follow their records, and see what affiliations they made collectively and singly, how those who are still in business are tied-up, and those who have retired, and to whom they may have sold out. Follow the story all the way through to the U.S., with its producers, executives, exhibitors, etc., etc. How many of them were willing to lay down their business, or their profits?

While it is quite true, that many Independents made sacrifices, even as you and I, how long were you, or I willing to be the monkey's paw, for taking out of the fire the other fellow's chestnuts?

IT is going to be easier to stay in business today, than it ever was. A world, which met its Economic Waterloo has been softened a little by such an experience, and new Legislation has been born from that which died!

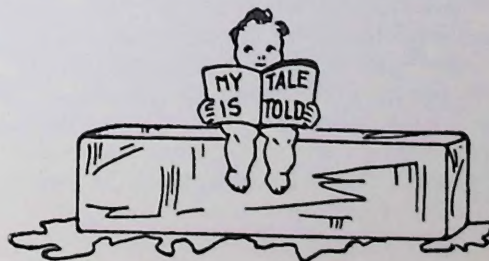
Some of the producers learned that the foreign markets which they only tolerated, developed into life-savers when home markets failed.

When National and International Enterprise crashed, the little fellow was still able to be a Customer, and in the aggregate, he represented an important market.

Destroying crops, product, cattle, or Opposition, or Competition are all in the same category, indicative of a lack of good business sense. As clever as Man has grown to be, the old proverb, "Man proposes, and God disposes" is still in operation.

Talking of operation reminds me that the Motion Picture Operators are asking for a new wage scale for Independent theatres. These operators belong to the class which are especially the customers of the Independents. Stay friendly with your friends!

And talking of friends reminds me, be friendly with your friend, The Digest, and let us have YOUR subscription!



BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury,
London Correspondent)

SOME very vital remarks were made last week at the annual dinner of the Cinematograph Exhibitor's Association. The speaker was a certain Lord Moyne, whose report upon conditions in the British Film Industry was discussed in these columns a few weeks back. His Lordship's address was in the nature of an informal exposition of the findings of his Committee, regarding the present and future state of the Industry in England. I believe it to be a most important statement, and one meriting the consideration of every Showman.

This is the gist of the argument — No one can deny that Moving Pictures consciously or unconsciously have a tremendous power for propaganda — this can be realized the more easily when one considers that the people of Great Britain visit the cinema about 100 million times a year. In other words, every person over fifteen years of age makes more than three hundred trips to the pictures annually. For the greater proportion of these cinema-goers, the films provide not only the chief recreation but also the easiest source available for new ideas. There is no doubt that it is desirable that these people should get new ideas, and a fair proportion of foreign influences, but "it surely would be objectionable for them as a nation, to hear and see and think of nothing but foreigners and their entertainments. Equally would it be against public policy for foreign interests to be in a position to decide what films the public should see." Thus it is that Lord Moyne comes to his ultimate conclusion that it would be a fine thing if some day, half the screen time might be taken up by British films, not only in the interests of home employment but "*of even wider national considerations.*"

These statements do not sound too pleasant. But whether we agree with them or not, the fact remains that they were made before, and commented upon favourably by the only representative body of exhibitors in Great Britain. One vital fact stands out — there is a rapidly-reviving feeling of national consciousness in England today — a feeling which was at its height during the war and diminished during the depression. Now it is awake again — the danger of another great European war and the increased national prosperity have produced once more that predominantly British characteristic — a Proud Insularity. We may be inclined to scoff at its effect on the world of entertainment — we can take the attitude that as long as American films are better in entertainment value than those produced in British studios, the American films will get the business — but we must not be too cocksure. Anyone who has lived for some time in England knows that there is a national fibre there stronger than in any country in the world, and that explains to a great extent the extraordinary sacrifices an Englishman will make for what he takes to be his country's welfare. I honestly think that the rising sense of National Consciousness which has its visible effect in a feeling of Proud Insularity is something which will have to be reckoned with in the Film business of the future. In the last few weeks, despite the demise of so many companies, I have noticed a definite "Wake up and Live" attitude over here — when that great awakening comes, I foresee drastic changes taking place in British Show Business.

* * *

MARY PICKFORD, who just recently arrived in London after a long absence, held court at Claridge's last week for the press et al. She announced her intention to produce films in England in the very near future with a fifty-fifty staff of English and American workers. Mary had a lot to say about the film industry — apparently is not too intrigued with colour — says it's too expensive — but is interested in stereoscopic films. She mentioned Buddy Rogers quite a little (which is natural under the circumstances).

* * *

M-G-M'S "Camille", which is playing currently at the Empire, has broken every Garbo record since 1932. Despite the heavy rain, the queues were lined all day and the Empire recorded its best week-end business for the past five years.

* * *

NEWS from the Studios:— Tullio Carminati and Lilli Palmer are featured in Herbert Wilcox's current production "Sunset in Vienna" — just finished shooting a lovely scene in a Viennese Inn, where Tullio, an Italian officer, is married to Lilli, the sister of an Austrian officer — those stirring Viennese folk-dances add colour to a setting already brilliant with gorgeous pre-war uniforms of the Austrian and Italian armies. Sir Seymour Hicks' comedy script "Sand in the Sugar" has been acquired by Warner's and is scheduled for early production at Teddington — the story sounds like a good thing — it tells of a king and queen who are so bored with the royal life that they try living like their subjects. They've started shooting Glenda Farrell's new picture "Have You Come For Me?" which co-stars that mirthful comic Claude Hulbert. Claude is also starred for "The Channel Swimmer" in which he is mistaken for a champion Channel swimmer, and has to live up to the part.

* * *

OH YEAH Department:— Jos. Friedman, head of Columbia is all gaga over "Lost Horizon". "It is as far and away the greatest film I have ever seen," he says, "and I should say just the same if it was made by any other company."

* * *

THE passing of the Shepherds Bush Studios which technically occurred on March 12th means the closing down of the only film research department in England. This department probably had much to do with the high quality and reality of G-B productions. It is about time that the other companies realized that a research staff is a necessity not a luxury.

* * *

THE chief executives of Metro-Goldwyn-Mayer British Studios, Ltd., just lately moved into their new offices at 14 Waterloo Place. I understand that the scenario department is hard at work under the able editorship of Angus McPhail. The final treatments are in preparation for "Rage in Heaven", "The Wind and the Rain", and "A Yank at Oxford". Ben Goetz, the Managing Director, is planning every detail with great care — he is determined not to begin "shooting" until sufficient subjects are ready to ensure the continuous production of films of world appeal, made for the world market and just as good as Metro's Hollywood output.

Raymond Massey, Canadian Star, Arrives In Hollywood From London

DIGEST REVIEWS AND PREVIEWS

Loew's Theatre - Manager Jules Bernstein

"GREAT GUY"

Grand National



"Jay L."

JAMES, "Jimmie" Cagney, the screen's favorite sock-em artist, returns to the scene of his many triumphs, in his first vehicle since leaving Warner Bros. last year. Under the banner of Grand National, with Douglas MacLean producing, Jimmy once more chills and thrills the fans with his up-and-at-em tactics.

"GREAT GUY" presents Jimmy as the Deputy

Chief of the Weights and Measures Department of a city, an arch-enemy of all the racketeers who prey on the house-wife, by cheating her out of a penny here and a nickle there, through short weights. Bribe, threatened, and even strong-armed, Jimmy still sticks to his guns, and in the end, of course, triumphs over the forces of evil.

THE picture gives Jimmy plenty to do, and he comes through 100 per cent. His portrait of the fist-slinging, crook-hating deputy rings true to the "nth" degree, as does his romance with the secretary of the Big Shot. The one thing that is particularly striking in all the Cagney flickers, is the apparent enjoyment that the star gets out of his own work. He always seems to be having a grand time.

MAE CLARKE, as the girl friend, is a satisfactory foil for the talents of the belligerent Mr. Cagney, while James Burke as the Irish rookie, who always sacrifices the truth when it interferes with the story of his exploits, comes in for plenty of laughs. Edward Brophy as a retired bootlegger also contributes some grand comedy. Henry Kolker as the pseudo-respectable Big Shot, deserves a special nod for his efficient portrayal, and Robert Gleckler as Kolker's assistant, and Cagney's choice for the grand brawl scene, does excellent work. Others in the cast include Bernadene Hayes, Joe Sawyer, Edward Gargan and Douglas Wood.

THE direction of John G. Blystone is of a high caliber throughout the production and is a prominent factor in the success of this picture. The plot is based on a series of stories published in the Saturday Evening Post by James Edward Grant. Screen play by Henry McCarthy and Henry Johnson. "Great Guy" is A. 1 entertainment throughout, and is certain to meet with the approval of both the female of the species and the male. It is certain box-office in any community. You're making a grand start, Grand National!

* * *

"ESPIONAGE"

Metro-Goldwyn-Mayer

DESPITE its title, "Espionage" is not a genuine spy melodrama, but rather a satire on other spy pictures. While it starts out as a proper melodrama, the serious element soon departs and its place is taken by that smart comedy for which M-G-M has become famous. Edmund Lowe, who has already made a name for himself as the sophisticated detective, with a flair for comedy, has the

male lead in "Espionage", and with Madge Evans, in a part entirely new and foreign to her former roles, forms a team that warrants repetition. The two leads handle both the comedy sequences and the heavier material with equal adeptness, and through their efforts, "Espionage" becomes delightful entertainment.

THE plot is simple. Paul Lukas, the world's No. 1 munition manufacturer, sets sail from Paris with the intriguing Ketti Gallian. Edmund Lowe and Madge Evans, reporters for rival newspapers, are assigned to follow Lukas, and ascertain his mission. On the train the two rivals meet, and due to a mix-up in passports, are taken for husband and wife, and are forced to travel in the same compartment. An attempt is made on Lukas' life, and the two reporters are suspected of the attempted assassination. When the train finally reaches its destination in Switzerland, Lowe and Miss Evans are freed of suspicion, and learn that the secret mission of Lukas and Miss Gallian, which had all Europe on edge, was simply an elopement. Lowe and Miss Evans decide that in the future they should travel under the one passport.

PAUL LUKAS and Ketti Gallian as the romantic elopers make a handsome couple, and although they have very little to do, prove satisfactory enough in their brief moments. Skeets Gallagher draws a number of laughs as one of Lukas' private detectives, while Leonid Kinsky as a Bolshevik and Billy Gilbert as a Turk both come in for many hearty guffaws.

"ESPIONAGE", although produced with an eye to dual billing, should be able to single to a profit in many spots. It is good entertainment throughout, and is certain to meet the approval of the average theatre-goer.

* * *

PERSONAL MUSINGS

THE 20th Century-Fox-Irving Berlin masterpiece, "On The Avenue" is enjoying unprecedented popularity at the Uptown, Toronto. At the time of this writing it has already run three weeks, and from the crowds, this reviewer has seen outside the box-office, it could stand another week or so.

THE picture has many draws, Dick Powell, Madeleine Carroll, Alice Faye, and those dippy nifties, the Ritz Brothers. In spite of all these super attractions, it is this reviewer's opinion that the biggest draw of "On The Avenue" is the swell music and lyrics which Irving Berlin, the Dean of Ragtime, scribbled for this production. "This Year's Kisses" has been the nation's No. 1 song hit for three successive weeks now, and one week four of the seven most popular songs of the week were from the score of "On The Avenue". "This Year's Kisses", "The Girl on the Police Gazette", "Slumming on Park Avenue", "I've Got My Love to Keep Me Warm", and "You're Laughing At Me", every one of them a winner. If you have a hat, take it off to Irving Berlin. Any man who can write that many song hits for one picture, deserves all the orchids that Walter Winchell can bestow, plus the thousands of blooms which are nurtured in the Dale Nurseries up here in Ontario. Attention—this is no nursery ad!

"Jay L."

Erich Pommer - Korda British Picture, "Fire Over England", Opens

WASHINGTON FILM DIGEST

(Special to The Canadian Moving Picture Digest
by George W. Mehrrens, Columbia
Trade Press Staff Correspondent)

WASHINGTON, D.C., March 22—(CTP)

WHAT may soon lead to a possible "shake-up" of the Motion Picture Industry was revealed here this week, when Congressman Samuel Hobbs, fighting Alabama Democrat, introduced a resolution into the Lower House calling for a complete investigation into the activities of the Motion Picture Producers and Distributors of America and other related organizations. The resolution was referred to the House Committee on Rules.

Declaring that the Motion Picture Producers and Distributors of America have been carrying on activities alleged to be in violation of the anti-trust laws, Congressman Hobbs disclosed that he had received hundreds of communications from independents throughout the country asking that some action be taken.

The resolution provides that the Committee on the Judiciary be empowered to make a sweeping investigation of the organization, as well as, financing, and practices of the Motion Picture Industry in the United States, and to particularly report upon the Motion Picture Producers and Distributors of America, Incorporated.

"We want to find out the extent to which the members of this organization have cooperated through their group to suppress competition and restrain trade," Hobbs said.

The resolution among other things directs the Committee on Judiciary to investigate alleged monopolistic practices carried on by the Industry through the medium of uniform exhibition contracts, withholding of product from independent theatres, allocation of product to controlled theatres, unfair and unreasonable zoning and protection of compulsory block booking, and blind selling, forcing out of business and acquisition of independent theatres.

"The Committee will also investigate the efforts of the theatre-owning producers to regulate admission prices of independent theatres by limitations in exhibition contracts and by withholding films for unreasonable periods from low admission houses," Hobbs said.

The measure contains provision looking into the effect on independent theatre owners and public of percentage playing, compulsory designation of play dates and other terms and conditions imposed by producer-distributors on independent theatre owners, as well as special favors granted to producer-distributor owned, controlled, and affiliated theatres, and discriminations practiced against independent theatres in matter of such terms and conditions.

Asked what he thought of the resolution, Abram F. Meyers, head of Allied States Association here, declared today: "I am very much in favor of such an investigation at this time. I feel it would be very healthy. We may, through it, be able to find out just what the situation is."

The local branch of the Motion Picture Producers and Distributors of America, Incorporated, had no comment to make.

* * *

CONTINUING an optimistic business trend, there were in operation in 1935, 12,024 motion picture theatres, with total receipts of \$508,196,000 it was disclosed here this week according to a recent report released by director William L. Austin, Bureau of Census, at the United States Department of Commerce. Full and part time employees in the Industry, the report states are numbered at 93,052, with a total payroll of \$102,804,000. Full time employees totaling \$98,855,000 and part time listed at \$3,949,000.

During the year 1935 there were in operation in the United States, 37,677 places of amusement including motion picture theatres, theatricals, circuses, etc., reporting \$699,051,000 total operating receipts. These 37,677 places of amusement employed an average of 157,789 persons during the year. In addition there were 31,215 proprietors who devoted the major portion of their time to the operation of their respective businesses, the report concludes.

* * *

APPARENTLY spurred on by reports from Miami, Florida, where the Motion Picture Theatre Owners of America are holding their annual convention, that the organization is expected to lend their support to his bill, Senator F. Ryan Duffy, father of the pending Copyright bill, this week declared that he hoped to get action by the Senate Patents Committee in a very short while.

"I have spoken to Senator McAdoo, chairman of the committee," Duffy said, "and he assures me he will try to get the committee together for the purpose of setting Senatorial hearings on the pending measure."

Duffy was more than emphatic in explaining that when the hearings were conducted this session there would be no window dressing and certainly no "Follies", such as was the case when the measure was fought by Ascap in the lower house last year before the House Patents Committee.

Action on the House side, according to latest reports, is still marking time, although there are some members of the committee who still think some definite program will soon take shape regarding the controversial copyright measure.

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EVERYTHING FOR THE THEATRE FROM SHEET TO STREET

Darryl Zanuck Gives Gracie Fields Hollywood Luncheon

Australian Film Digest

by LEON STONE

RUMORS floating around the trade as to the possibility of British theatre magnate John Maxwell getting a leg into the Aussie field. Stated that he has been digging into facts and figures of the local market during the last two years. Gordon Williams, special rep for Maxwell out here indicated the probability of Maxwell taking more than a passing interest in the Aussie Industry; particularly the theatre angle. Any future moves in this direction by Maxwell will be awaited with keen interest.

* * *

IN an exceptional 6 weeks season at Sydney St. James "Romeo and Juliet" cracked the "Naughty Marietta" takes at the same house, grossing £600 more in its first week; £700 more in its second week; and for the first two days of the third week showed an increase over "Marietta".

* * *

RKO-ite Jack Helm arrived back in his homeland. A pioneer in the Aussie Film game, Helm left for the U.S.A. in 1919 and has been there ever since; for 17 years attached to various film companies and the last 6 with RKO. A Sydneyside, he returned on the pleasant mission of collecting the £5000 first prize in the New South Wales State Lottery, which he won a few months back. The first time a leading prize has gone out of Australia.

* * *

IN their Sydney suburban theatre chain, Hoyts for 1937 are laying aside an appropriation of £133,000 for rebuilding and renovating shows. These will include houses in the Rockdale, Willoughby, Balmain, Enmore, Arncliffe, Marrickville and four Bondi Olympic Theatres. Rockdale, Balmain, Willoughby and Randwick will have new theatres. Improvements will be made on their Rose Bay and Adamstown shows. In 1936 Hoyts outlayed £68,000 in modernizing their Mosman, Chatswood, Neutral Bay, Double Bay, Bondi Beach and Clovelly houses, around Sydney.

Hoyts is planning to add to its Melbourne suburban line-up by building the Paduna, at Brunswick, costing £30,000. Seating 2000, the new show will incorporate many ultra-modern innovations and novelties in theatre construction. Stated to be "on a design never before attempted anywhere in the world", the theatre will have neither stage nor proscenium, the screen appearing to float in light. In place of a proscenium arch there will be dead black receding shutters; thin net curtains illuminated from the rear are to hang between. The background of the shutters will form the screen.

* * *

VICTORIAN Chief Secretary, Bailey, denounces the absurd censorship contemps created over the banning in his State of the Russian silent film "Ten Days That Shook the World"; a copy of which was recently imported into Australia. Commonwealth Film Censor Creswell O'Reilly had first of all banned it. On appeal to the Appeals Board the ban was removed, and the picture screened in New South Wales.

O'Reilly, also Victorian censor, refused to give permission for its release in that State. "It seems ridiculous", stated Mr. Bailey, "that Mr. O'Reilly should be given dual authority and that any decision given in regard to a Commonwealth appeal should not be Commonwealth-wide."

British Film Outlook

by DENNISON THORNTON

THOSE pessimists who predicted the collapse of British production following the recent "crisis" are finding it difficult to explain away the mass of contradictory evidence that is piling itself up against their arguments.

A number of companies certainly found themselves in a jam after the "breakdown". A lot of money had certainly been wasted and financiers, alarmed by the situation, decided to tighten up the purse strings.

But as Mr. John Maxwell stated at the time the "crisis" was merely a temporary set-back—and a set-back for the best at that. For it served a useful purpose.

It brought the squandermaniacs to their senses, forcing them to realize that the spilling of colossal sums of money did not necessarily guarantee either box-office or entertainment.

Film making is an expensive business. It calls for business acumen, organization, and a lot of all-round efficiency. And it may reasonably be held that to produce a £25,000 picture for £50,000 is neither good business nor sound efficiency.

One reaction to the "crisis" is significant.

A few months ago producers were openly boasting to each other of the huge sums they were spending on their films.

Now, those same producers are all boasting of the low costs of their forthcoming productions!

Exhibitors who were alarmed by the possibility of a shortage of product as a result of the "crisis" have found that their fears were unfounded.

A comprehensive check-up by the "Kinematograph Weekly" has shown that a total of 235 British pictures is scheduled for 1937.

It is also interesting to note that at the present writing British films have practically a monopoly on West End theatres.

No less than nine are showing.

The list speaks for itself: "Fire Over England" at the Leicester Square Theatre; "O.H.M.S." at the Dominion; the Canadian epic, "The Great Barrier" at the Marble Arch Pavilion; "The Dominant Sex", New Gallery; "The Beloved Vagabond" (Maurice Chevalier's first British picture) at the Plaza; "Head Over Heels" (Jessie Matthews) at the Gaumont; "Dreaming Lips", the new Bergner opus; "Thunder in the City", Ed. G. Robinson's first English vehicle at the London Pavilion; and "Juggernaut" (Boris Karloff) at the Metropole.

Only a few days previously we had "This'll Make You Whistle" (Jack Buchanan) at the Empire, Leicester Square, and "Dishonor Bright" with Tom Walls and Eugene Pallette at the same theatre.

All of which shows that crisis or no crisis British pictures are very much in the public eye just now.

* * *

THINGS THEY SAY

"BITISH production costs are twice what they should be because of the lack of competent technicians in London" — Marion Gering, Hollywood director who has just made "Thunder in the City" here with Ed. G. Robinson.

"Worth-while art conceals itself; if a film makes you want to praise the direction there's something wrong with it. Look at 'Mutiny on the Bounty'—where was the directorial style to catch at? It was the subject, rightly, that got the praise, and that should be the height of the director's ambition" — Robert Stevenson, 29-year old director of "Tudor Rose" ("Nine Days a Queen" to you).

London's Leading Murder Writer, Charles Bennett, Votes New York

RADIO FILM DIGEST

by JAMES LEWIS SMITH

FOR consistent excellence in material and presentation, the Kraft Music Hall, conducted by Bing Crosby, deserves a gold medal. Week in and week out, this program, with its guest stars, the grand humour of Bob Burns, plus Bing's singing and the music of Tommy Dorsey, provides a full hour of genuine entertainment, that always leaves you with a regret that it ends so soon. The program a few weeks ago which guest-starred Mischa Auer, Universal's No. 1 comedian, was one of the best broadcasts we have heard in many months, and that takes in a lot of territory. It is unfortunate that this broadcast comes so late at night. I feel sure that if the Kraft Music Hall were to be presented at 8.00 P.M., EST, instead of 10.00 P.M., Jack Benny would have a very close rival for program honors. To the sponsors, the arrangers, to Bing, Bob and Tommy Dorsey, and all the guest stars, our vote of thanks for the real enjoyment we have derived in the past, and hope to derive in the future, from your efforts. Broadcast over the NBC-Red Network, every Thursday at 10.00 P.M., EST.

* * *

THE COUNTESS OLGA ALBANI, star of the Universal Rhythm program, is responsible for a news item almost as revolutionizing as the old story of "Man Bites Dog". The Countess, after making a movie short-subject in Hollywood, was offered a starring role in feature length film by one of the major producing companies. Countess Olga declined the offer. Reason, her health is not 100 per cent, so she decided to wait.

* * *

HUMPHREY BOGART and Bette Davis, stars of Warner Bros. "Marked Woman", are to be guests of Louella Parsons and the Campbell Soup Company, Good Friday night, in a condensed radio version of their current starring vehicle.

And while on the subject of the Campbell Soup's "Hollywood Hotel" program, we would like to congratulate the New Universal on their million dollar musicale, "Top of the Town". If it is half as good as the condensed radio version heard over the Hollywood Hotel last Friday—and from all reports it far surpasses the radio presentation—then Universal exchanges may just as well prepare themselves for a mad rush of exhibitors, all wanting play dates on this magnificent production.

* * *

DR. ALLEN ROY DAFOE, personal physician to the Dionne Quintuplets, has renewed his radio contract, effective April 5th. He will continue to be heard from Callander, Ont., over the Columbia Network each Monday, Wednesday and Friday, from 11.45 to 12.00 Noon, EST, in the interests of Lysol. A program of favorite nursery songs by Evelyn MacGregor, contralto, and the Toytown Band is heard during the quarter-hour program.

* * *

PHIL SPITALNY'S singing orchestra of thirty girls, with Rosaline Greene in her new role of mistress of ceremonies, will transfer their "Charm" broadcast for General Electric on the NBC-Red Network from afternoon to evenings, starting Monday, April 26th. Their new time will be 9.30 to 10.00 P.M., EST. Miss Greene,

the original Mary Lou of Show Boat and voted "Radio's Perfect Voice" at the Radio World's Fair in New York in 1926, joined Spitalny's show as mistress of ceremonies March 1st, the thirteenth anniversary of her radio debut.

* * *

MARY BOLAND, queen screen comedienne, occupies the spotlight as guest of honor at the Sealtest Saturday Night Party, March 27th. The creator of a host of amusing feminine characters on the stage and screen, Miss Boland has a new sketch for the Party broadcast over the NBC-Red Network at 8.00 P.M., EST. Host of the party is the popular tenor, Jimmy Melton, recently seen in the Warner Bros. comedy hit, "Sing Me a Love Song".

* * *

THIRTY continuous minutes of laughs will be assured Columbia network Sunday night listeners when Victor Moore and Helen Broderick, stars of RKO Radio pictures, carry their "1937 Edition of Twin Stars" into the 8.00 to 8.30 P.M., EST, spot commencing March 28th. The show will have its CBS premiere without the services of Buddy Rogers as music director. Lou Kosloff will substitute on the inaugural program for the young movie star-bandmaster, who is at present in England completing work in a motion picture there. The program will originate in the CBS Playhouse in Hollywood, Calif.

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EDITORIAL

(Continued from Page 3)

To the State of Texas, which lost so many of its little ones, our deepest sympathy is extended, to the parents of those little ones we can say little, save that they retain their faith in the Eternal Goodness of Life, feeling that this sacrifice of their Little Ones will not have been in vain! As Spring comes with its message of the Rebirth of the Earth, so shall the Eternal Spring of these Little Ones always be reborn each Spring, for they too shall arise out of a new-found love which these parents, who made the sacrifice, will have for all little children, a love which will sweep through the whole world of nations!

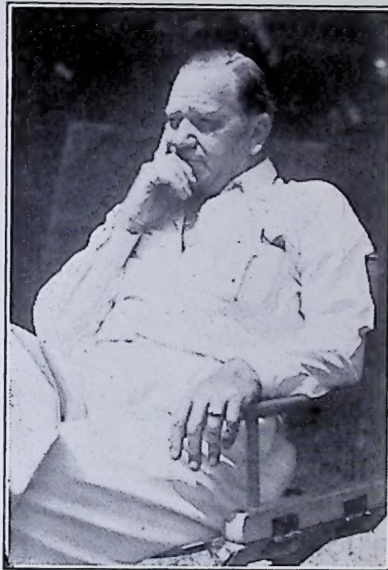


Toronto Independent Theatres And Operators Meet To Discuss

SHOOTING THE STARS

LUISE RAINER, who in one year, during which she appeared in only two pictures, won the two highest awards possible for an actress to achieve — the Academy Award and the New York Critics Award — last week received a third award; this was in the form of a new long-term contract with METRO-GOLDWYN-MAYER; Miss Rainer will next be seen with William Powell in "THE EMPEROR'S CANDLESTICKS" . . . advices from FIRST NATIONAL'S West Coast studios have it that DICK POWELL'S new starring vehicle, "THE SINGING MARINE" will be two more weeks in production; included in the supporting cast of "Singing Marine" are Doris Weston, Hugh Herbert, Allen Jenkins and Lee Dixon . . . GENE RAYMOND and ANN SOTHERN have been awarded the top honors in RKO RADIO'S "THERE GOES MY GIRL", with Thelma Leeds also selected for a prominent part; the cast of the new feature will likewise include Paul Guilfoyle, Richard Lane, Frank M. Thomas, Alec Craig, Bradley Page and Maxine Jennings . . . SAMUEL GOLDWYN has selected RAYMOND MASSEY for the role of De Laage, French Island Official in Nordhoff and Hall's "HURRICANE", which will have JOEL McCREA and MARGO in the leads; direction will be by John Ford . . . EDWARD L. ALPERSON, president of GRAND NATIONAL last week signed STUART ERWIN to a two picture contract with options for additional pictures; Erwin's first featured role will be "SMALL TOWN BOY" which Zion Myers will produce . . . releasing title for the NEW UNIVERSAL picture, "THE STONES CRY OUT", starring John Howard and Nan Grey, has been announced as "LET THEM LIVE"; others in the cast of "Let Them Live" include Judith Barrett, Edward Ellis, Henry Kolker, Scott Colton, Robert Warwick

and Benny Bartlett . . . JOHN CARRADINE, prominent character actor, has been added to the cast of "ONE MILE FROM HEAVEN", 20TH CENTURY-FOX picture based upon an original court-room drama by Judge Ben Lindsey; Claire Trevor heads the cast, with Bill Robinson and Paul McVey among the featured players . . . four new story properties were acquired last week by METRO-GOLDWYN-MAYER; these include a play, "BABY MINE" by Margaret Mayo, an unpublished novel, "CAPRICE" by Dalton Trumbo, and two stories written directly for the screen "BLUE BLOOD" by Myles Connolly and "WHEN



Wallace Beery, veteran M-G-M star, who will be seen in a screen adaptation of the Don Marquis success, "The Old Soak", now in production at the Culver City studios.

THE DEVIL DRIVES" by Wyndham Gittens . . . HELEN VINSON, wife of the tennis ace, Fred Perry, and MISCHA AUER, famed "ape-man" of "My Man Godfrey", have joined the cast of "WALTER WANGER'S VOGUES OF 1938", together with Alan Mowbray, Alma Krueger and Jerome Cowan; "Vogues of 1938" will be released by UNITED ARTISTS . . . DON AMECHE, currently starring in "FIFTY ROADS TO TOWN", and ALICE FAYE, who is playing the feminine lead in "WAKE UP AND LIVE", have been selected by DARRYL F. ZANUCK to head the cast of "LAST YEAR'S KISSES", soon to go into production at 20TH CENTURY-FOX . . . "CHINA BANDIT", the WARNER BROS. picture which will star BORIS KARLOFF, and will feature the American debut of VLADMIR SOKOLOFF, will be released under the title of "WAR LORD" according to advices received from the Burbank studios . . . four additions have been made to the cast of "THE COP" by Kubec Glasmon, in which the NEW UNIVERSAL is creating a new romantic team consisting of ROBERT WILCOX and NAN GREY; Edward Ellis has the title role; the newcomers are Viola Callahan, Mary Gordon, Jack Mack and Bill Ruhl . . . "ELEPHANT BOY", the new ALEXANDER KORDA production of the famous Rudyard Kipling story, is receiving unusual acclaim from the American press; praises are being heaped on this exceptional production, which is directed by Robert Flaherty, former Torontonion, and Zoltan Korda; "Elephant Boy" will be released in Canada by REGAL FILMS LIMITED . . . NINO MARTINI, favorite Metropolitan Opera tenor, will return to the screen this summer under the auspices of RKO RADIO, in "BORN TO SING"; Jesse Lasky will produce the new musical, the script of which is being prepared by James Edward Grant and Maxwell Shane.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — James Cagney in Grand National's "Great Guy". Second feature: Edmund Loew and Madge Evans in "Espionage", an M-G-M picture.

TIVOLI—Manager D. Krendall — George Brent and Beverly Roberts in "God's Country and the Woman". Also Booth Tarkington's "Penrod and Sam". Both Warner Bros. productions.

UPTOWN—Manager Jack Arthur — 3rd Week of 20th Century-Fox-Irving Berlin's "On the Avenue", starring Dick Powell, Madeleine Carroll and the Ritz Bros.

IMPERIAL — Manager Tom Daley — Loretta Young, Tyrone Power and Don Ameche in 20th Century-Fox's "Love Is News".

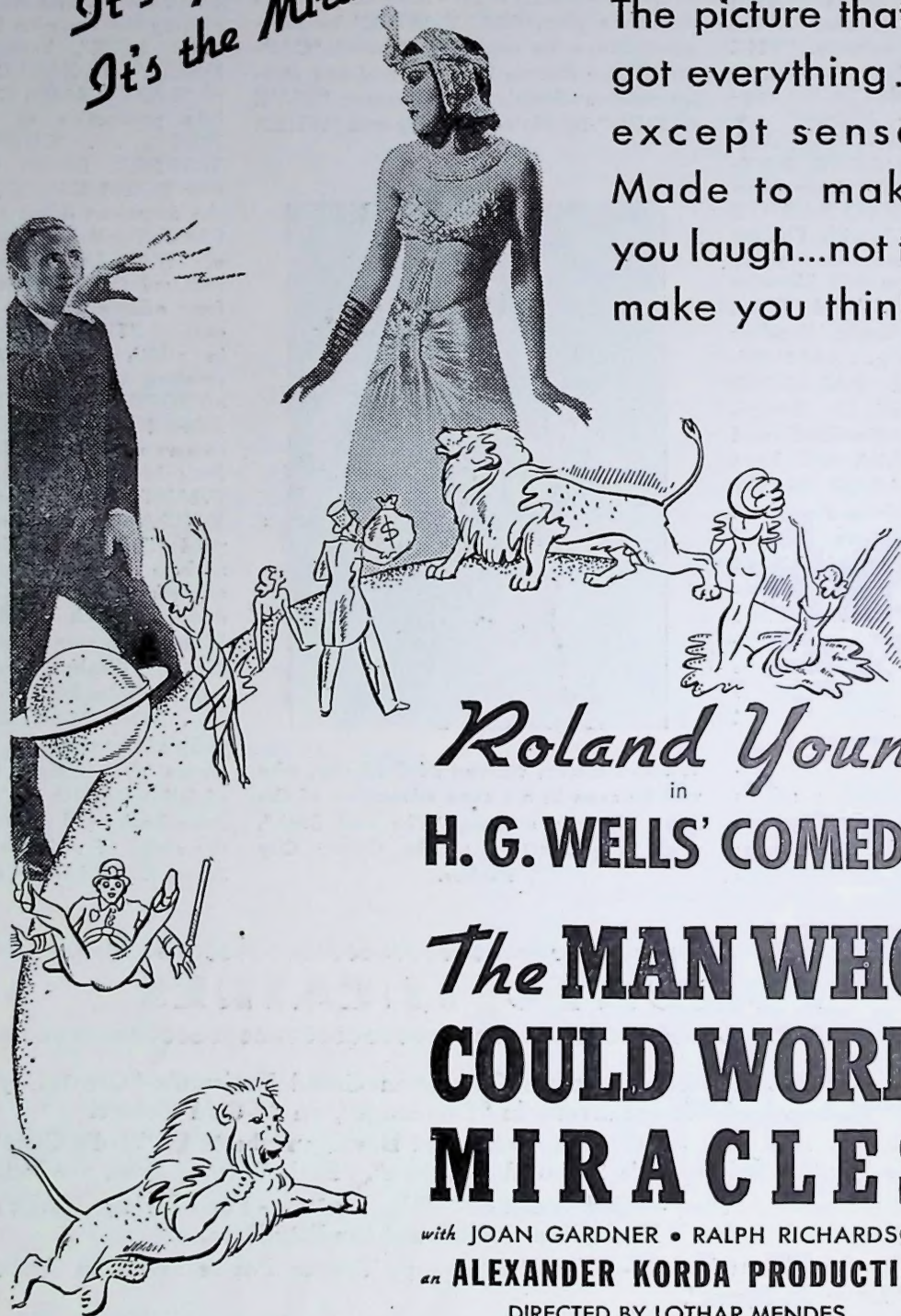
SHEA'S—Manager Jerry Shea — George Bancroft and Helen Burgess in "A Doctor's Diary", a Paramount picture. Also stage show.

EGLINTON—Manager Bob Eves — "Garden of Allah", starring Marlene Dietrich and Charles Boyer, a Selznick International production. Also Paramount's "Bulldog Drummond Escapes", with Ray Milland.

HOLLYWOOD—Manager Raymond Allen — Samuel Goldwyn's "Dodsworth", with Walter Huston and Ruth Chatterton. Also Paramount's "College Holiday", with Jack Benny.

*It's Colossal Foolishness!
It's Gigantic Fun!
It's the Miracle Comedy of the Year!*

The picture that's
got everything...
except sense.
Made to make
you laugh...not to
make you think!



Roland Young
in
H. G. WELLS' COMEDY
***The* MAN WHO**
COULD WORK
MIRACLES

with JOAN GARDNER • RALPH RICHARDSON

an ALEXANDER KORDA PRODUCTION

DIRECTED BY LOTHAR MENDES

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